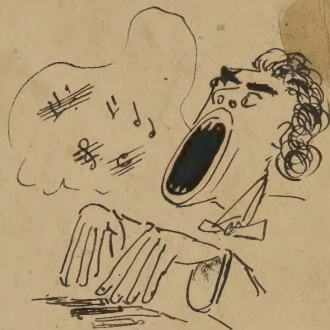


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PIANO.

ADELAIDA,

ARRANGED FOR
HARP & PIANOBY
JOHN THOMAS.

Larghetto.

Arpa.

p

dolce e sost:

Arpa.

Arpa.

10 20 131

2 3 4

6 6- 7

8 9 10

11 12 13

14 15 16 17

Handwritten annotations: 18, 19, 20, C1, C2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20.

PIANO.

5

First system of piano music. Treble and bass staves. Key signature: two flats (B-flat, E-flat). The music consists of continuous sixteenth-note patterns in both hands. A handwritten '2' is above the first measure, and a '3' is above the third measure. The system ends with a fortissimo (*ff*) dynamic marking and a 'PED' (pedal) instruction with an asterisk (*).

Second system of piano music. Treble and bass staves. The music continues with sixteenth-note patterns. A piano (*p*) dynamic marking is present in the first measure. Handwritten numbers '4' and '5' are above the first and second measures respectively.

Third system of piano music. Treble and bass staves. The music continues with sixteenth-note patterns. Handwritten numbers '8' and '9' are above the first and second measures respectively. The system ends with a fortissimo (*f*) dynamic marking.

Allegro molto.

Arpa.

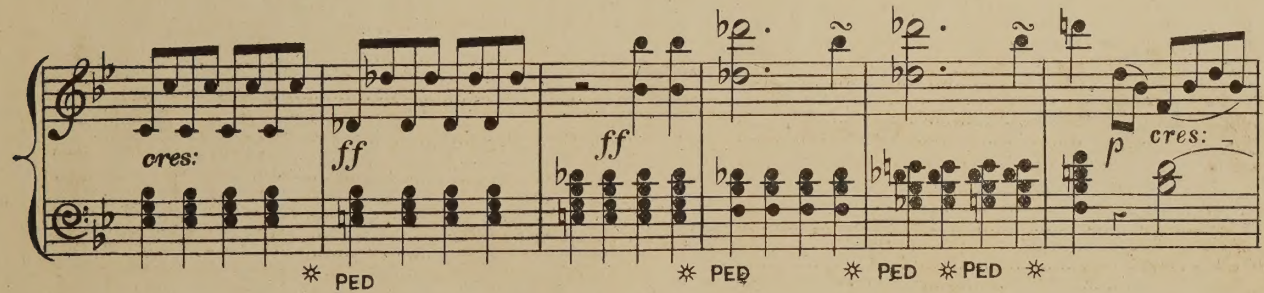
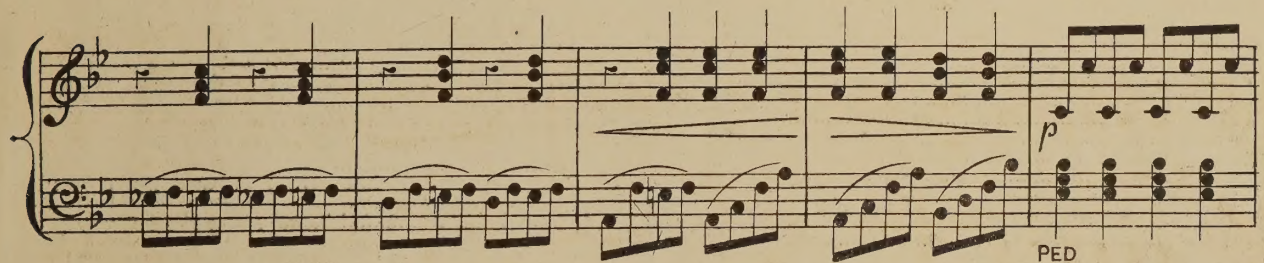
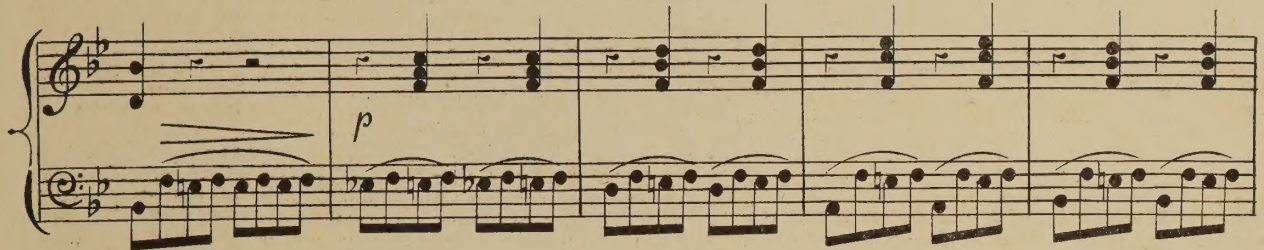
Fourth system of piano music. Treble and bass staves. The tempo is marked 'Allegro molto'. The music features a mix of eighth and sixteenth notes. A piano (*p*) dynamic marking is in the first measure. An arpeggio (Arpa.) is indicated above the first measure.

Fifth system of piano music. Treble and bass staves. The music continues with eighth and sixteenth notes. A fortissimo (*f*) dynamic marking is in the first measure, and a piano (*p*) dynamic marking is in the third measure.

Sixth system of piano music. Treble and bass staves. The music continues with eighth and sixteenth notes. A 'sost.' (sostenuto) marking is in the first measure.

Seventh system of piano music. Treble and bass staves. The music continues with eighth and sixteenth notes. A 'cres.' (crescendo) marking is in the first measure. The system ends with a fortissimo (*f*) dynamic marking and the instruction 'pesante'.

The musical score consists of six systems of staves. The first system shows a piano introduction with a treble and bass staff, marked *p* and *cres:* leading to *ff*. The second system continues the piano part with *sf* and *p* dynamics. The third system introduces a vocal line in the treble staff, marked *f* and *sf*, with the piano part marked *p* and *f*. The fourth system shows the vocal line continuing with *Arpa* (Arpeggio) and *pp* dynamics. The fifth system shows the vocal line with *scen* and *do.* lyrics, and the piano part marked *f* and *p*. The sixth system shows the piano part with *p* and *cres:* dynamics.



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The second system of musical notation continues the Harp part. It features a treble clef, a key signature of two flats, and a common time signature. The notation includes a series of notes with slurs and accents, and a final measure with a complex rhythmic pattern. Handwritten annotations above the staff include '1 2 3 1 2 X 1 2' and 'p'.

The third system of musical notation continues the Harp part. It features a treble clef, a key signature of two flats, and a common time signature. The notation includes a series of notes with slurs and accents, and a final measure with a complex rhythmic pattern. Handwritten annotations above the staff include 'X' and '3 2'.

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The fifth system of musical notation continues the Harp part. It features a treble clef, a key signature of two flats, and a common time signature. The notation includes a series of notes with slurs and accents, and a final measure with a complex rhythmic pattern. Handwritten annotations above the staff include 'X 1 2 3'.

HARP.

7

scen - do. *f pesante* *fp* *Piano.* *sost:*

Piano. *cres:* *ff* *gva*

p sost:

cres: *ff* *(Eb - D#)*

p cres: *ff* *sf* *p Piano.*

cal - an - do *sem - pre.* *Piano.*

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